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Germaine. This is essentially the French point of view, where the family is so much more of a solidarity, where to be unfilial is the worst of crimes, and to be unvirtuous one must be married.

Germaine receives more pity in the Tree version where her language is milder, and her lover is of the harmless English variety. It must be conceded, however, that in the original a chance was lost in drawing Germaine, as a chance was lost in the manipulation of the business scenes, and in the neglect to make the death of the son necessary and coherent. This has been variously regarded as interposition of Providence, of the melodrama, of morality. By such things is the quality of the play impaired.

Yet with all its faults we hate it still. And where there is hate, there is horror and a grim commanding force. Isidore Lechat is likely to remain an abiding type. Where do we find his like? Old Grandet is mild beside him, and Bel Ami beautiful, and any *arriviste* acceptable. We feel that in the marrow he is fundamentally *true*, that his standard and his villainies are *living*, true and living for this age, if for none other. Mirbeau's prototypes for the character were recognized by his audience. If the real financier is somewhat better-mannered, more cultured, more taciturn, more dissimulating; if there are certain exaggerations for dramatic and even for comic effect—we can strip off the disguises as we do with Dickens, leaving more flesh and blood.

Wherein the play really fails as drama, wherein it is bad art, is in its depressing ugliness. Where is a lovable character? Or a sentiment of beauty? Or a movement of elevation? Not its pessimism damns it, not its creeping sense of desolation, but sordidness, but grime, but the representation of the foul pimple, the wrinkle, the bruises on the face of humanity. Why paint a toad when devotion has left us temples? We are far from the time when poets declared truth and beauty one. We should know better now. We should keep them distinct. By some such principle is the decrepit monster of naturalism to be slain—but we are still watching the contortions of his dying spasms.—I turn with pleasure to a clearer note, a drama of unmistakable beauty, a more enduring monument.

E. P. DARGAN.

Johns Hopkins University.

CORRESPONDENCE.

ROBERT HERRICK.

To the Editors of Mod. Lang. Notes.

SIRS:—Robert Herrick's *Hesperides* and *Golden Numbers* went almost unnoticed by his contemporaries; indeed, Prof. Saintsbury declares that they attracted absolutely no attention. The following item may therefore be of interest. In *Naps upon Parnassus*, by P. Q., published in 8vo. in 1658, is a poem, "Upon the Infernal Shades of the Author's Poems; or, The Hooded Hawk," stanza five of which runs:

And then Flaccus Horace,
He was but a sowr-ass,
And good for nothing but Lyricks:
There's but One to be found
In all English ground
Writes as well; who is hight Robert Herick.

Who "P. Q." was, I have no idea; he may have merely wanted a rhyme for "lyrick," inasmuch as Herrick himself used the same rhyme. In any case, we have here one of the very few contemporary notices of Robert Herrick.

EDWARD PAYSON MORTON.

Indiana University.

BRIEF MENTION.

Additional information on the Weinhold Library, donated to the University of California by Mr. John D. Spreckels (cf. *Mod. Lang. Notes*, 1905, p. 256) is contained in an article by Prof. Hugo K. Schilling in the *University Chronicle*, Vol. VIII, No. 2. We are glad to learn from Prof. Schilling's statements that "a catalogue of the books of particular value for original work and of such others as are not likely to be found elsewhere in this country will be published at an early date for the benefit of librarians and scholars in other universities." We also wish to concur in Mr. Schilling's contention that collections of books placed in seminary rooms for the use of instructors and advanced students ought theoretically to consist of duplicates throughout, and not of copies withdrawn from the general library.

H. C.